

WEEKLY.]

The Musical World.

ESTABLISHED 1836

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

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VOL. 69.—No. 4.

SATURDAY, JANUARY 26, 1889.

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NEXT COLLEGE CONCERT JANUARY 31, at 7.30 p.m.

The Examination for 1889 is fixed for April 9. The List of Pieces may now be obtained.

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CRYSTAL PALACE.—OTTO HEGNER will play Concerto for Pianoforte and Orchestra, No. 1, in C (Beethoven), and various favourite solos from his repertoire, at the SATURDAY CONCERT, Feb. 9. Vocalist, Miss Emily Spada. Conductor, Mr. August Manns.—Numbered seats, 5s.; Serial tickets (transferable) for ten concerts, One Guinea.

LONDON SYMPHONY CONCERTS.—Mr. HENSCHEL, Conductor.—SEVENTH CONCERT, ST. JAMES'S HALL, TUESDAY EVENING NEXT, at 8.30. Programme: Overture, "The Land o' the Mountain and the Flood" (Hamish McCunn), first time in London, conducted by the Composer; Ballad for Violin (Op. 39) (Henschel), played by Mr. Hans Wesely; Symphony in D, No. 2 (Brahms); "Komarinskaja" (Glinka); "Huldigung's Marsch" (Wagner).—Reserved Seats, 7s. 6d. and 4s.; Unreserved Seats, 2s.; Admission, 1s.; of N. Vert; usual Agents; and St. James's Hall.—N. Vert, 6, Cork Street, W.

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PORTMAN ROOMS, W.—Mr. CARL ARMBRUSTER'S RECITALS of TRISTAN AND ISOLDE, a Musical Drama by Richard Wagner.

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MISS DORABRIGHT'S first of three PIANOFORTE RECITALS will take place at PRINCES' HALL, on WEDNESDAY AFTERNOON, Jan. 30, at three o'clock. Vocalist, Mr. Arthur Thompson. Accompanist, Mr. C. S. Macpherson.—Tickets, 7s. 6d., 3s., and 1s. Subscription to the three Recitals, £1; double subscription, £1 10s. Stanley Lucas, Weber and Co., 84, New Bond Street; and of Miss Dora Bright, 64, Brondesbury Villas, Kilburn, N.W.

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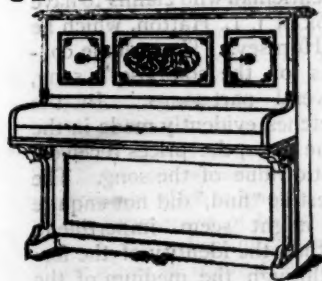


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The Musical World.

LONDON, SATURDAY, JANUARY 26, 1889.

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* Advertisements and business communications generally should be addressed to the Manager while the Proprietor's receipt will be the only recognised one for all payments. Advertising, Publishing, and General Offices: 138a, Strand, London.

Facts and Comments.

In answer to several correspondents who have addressed us on the subject, we have the best possible authority for saying that the "split in the Wagner party" is a split which exists solely in the cranium of the imaginative journalist to whom the rumour is due. One or two leading members may have expressed their regret at the piecemeal presentation of "Tristan," but being leading members they are not so disloyal as to weaken the cause they have at heart by taking extreme measures on account of a difference of opinion which in no way affects the principles upon which Wagnerians in general are agreed.

Amongst the many difficulties of a musical critic, not the least considerable is that of inventing phrases or epithets which have not, with constant use, lost their force and meaning. He who invents a new word is therefore to be regarded as a benefactor to his colleagues, and as such must be surely reckoned the German writer who has recently coined the

phrase "concert-tiredness," to express the "sad satiety" of the concert-going public. It occurs in a criticism, written for a Dresden paper, of a concert given in that city recently by Herr Rummel. Artistically, the concert was a great success; but, says the critic, "The many empty benches loudly proclaimed what may be termed the 'concert-tiredness' of the public." Cannot some ingenious musical scholar be found to write a new "Roget's Thesaurus" for the especial benefit of musical critics, who shall then be provided with a list of English synonyms for such words as "nuance" and "ensemble," or original ways of writing the phrase, "The works performed were of so familiar a nature as to call for no detailed comment?"

But when this side of the question is left unconsidered, it is a somewhat serious matter that there should be any need for this particular phrase. That the thing itself exists there is only too much reason to believe. In England the centres of vital interest in matters musical are few and limited, since—without depreciating in any way the natural desire of the multitude for genuine amusement—it must be confessed that the most successful of modern works are hardly such as can be accounted high forms of art. As for the Continent, the premature closing of the Panajeff Theatre in St. Petersburg, to which allusion was made last week, may, when due allowance has been made for the special circumstances, be taken as typical of what prevails elsewhere. And if it be urged that there is here nothing novel, it must be admitted; the highest visions are not granted to the multitude. Yet it should not be profitless to cry the message of art unceasingly, even in the desert; inasmuch as it is only by the unflinching efforts of her few prophets that the wilderness can be reclaimed.

Mr. Richard Mansfield deserves well of musicians, who may know that at the Globe Theatre they can hear music of a class far above the level of that which is usually thought good enough to serve as a background to conversation. The musical director of this theatre is Mr. Edward German, who, it will be remembered, so honourably distinguished himself as a student at the Royal Academy of Music, his Symphony in E minor, the Andante and Allegro from which were performed at a student's concert on July 9, 1886, creating a deep impression by its largeness of conception and breadth of handling. In this special domain of theatrical music there is much to be done; and Mr. Mansfield, with so good a lieutenant as Mr. German, should be able to accomplish no small good.

The ninth annual report of the Orphan School and Benevolent Fund for Musicians has just been issued. It is not so widely known as it should be that this is the only institution of the kind which makes provision for the fatherless daughters of musicians; and when it is said that, in addition to this, the musical and general education given to the inmates is, as testified by Mr. Ridley Prentice in his examiner's report, of a very high order, its claims upon the sympathy and support of all musicians need not be insisted on. Funds are still urgently required, and subscriptions should be forwarded to Miss Helen Kenway, 10, Darnley Road, Royal Crescent, Notting Hill. We may add that Miss Grace Batchelder, who has just obtained the Norfolk and Norwich Scholarship at the Royal College of Music, has been for the last five years, a pupil in the institution in question.

Señor Antonio Pena Y Goni, a sprightly Madrid correspondent of the "Ménestrel," unburdens himself in the last issue of our excellent contemporary, on various questions connected with musical life in the Spanish capital. It seems that

a composition is sure of success there, if only it contain a piquant "habanera" or a "jota," whose text "Ferait rougir un gendarme." "It would need a Berlioz," says the writer, "it would need the indignation of the author of 'Les Troyens,' to give an adequate idea of the deplorable state of musical taste in our 'high life.' This may be true; but we can assent less readily to his astounding assertion, that 'if there is still any good musical taste, one must seek it in France!'"

Mr. F. J. Karn, Mus. Bac, Cantab, has been appointed Conductor of the Science and Art School Orchestral Society, late Royal School of Mines Orchestral Society, South Kensington.

It has been finally decided to hold the Bayreuth Festival this year, from July 21 to August 18. The works for performance will be "Parsifal," "Tristan," and "Meistersinger."

Mr. C. S. Macpherson has been appointed a Professor of Harmony at the Royal Academy of Music.

A subscription has been opened on behalf of Mrs. Ryan, the widow of the late Desmond Ryan. The committee includes Messrs. W. A. Barrett, C. A. Barry, Joseph Bennett, Henry Hersee, A. C. Mackenzie, and others, the secretary being Mr. W. Wiener, 21, Sunderland Terrace, Westbourne Park. By a sad irony of fate the name of Dr. Francis Hueffer also appears.

The Maybrick Prize for ballad singing, the Pianoforte Accompaniment Prize and the Bonavia Hunt Prize for Musical History have been awarded by the Academical Board of Trinity Colleges, London, respectively to Frank Swinford, Chas. J. C. Boddington, and Fred. Edwin Hillman. The adjudicators were Dr. A. H. Mann, and Professors Gordon and Saunders, Mus. D., and Bradbury Turner, Mus. B.

An interesting letter has recently been addressed to a contemporary by a correspondent who, at the Popular Concert last Saturday, chanced to sit next to a gentleman who claims to have in his possession a manuscript book of J. L. Hatton, which he bought for a trifle at a shop in Hornsey. The volume contains several original manuscripts of the composer's song, including "To Anthea," and several part-songs. In the margin are various notes and sketches, evidently made in the agony of composition, and, in some cases, the prices received, and his own estimate of the artistic value of the song. The communicator of this highly interesting "find," did not enquire the possessor's name lest he might seem impertinent, and it is, therefore, to be hoped that the identity of the fortunate owner may be discovered through the medium of the public press.

When Rossini's "Mosé" was brought out in London, the composer's lightsome treatment of the subject provoked a caustic critic to refer to the work as "Mosé in Parigi." In the musical column of a New York religious periodical, mention was recently made of "The grand Berlioz symphony, 'Harold in Egypt.'" Taking this for a sly dig at the grandiose tendencies of the French master, we chuckled. But when, a little further on, we found the "new singing society" for the performance of sixteenth and seventeenth century music twice referred to as "the Palestine Choir," we chuckled more, for it was evident that the satire was unintentional. This time we are afraid it will not be possible to throw the blame on the printer. The probable explanation is that the critic had been to a lecture on Biblical Archaeology, and that Herod and Harold, music and mummies, had somehow all got mixed up.

We have so often had occasion of late to record the production of works of composers of our own country in various German towns, that it seems to be worth while to ask what we are doing to reciprocate this generosity. Wagner and Brahms we know pretty well—in a fashion—but of the younger composers, next to nothing. What, for instance, do we know of Richard Strauss, a young man of 24, who, besides various works of chamber music, has lately produced a symphony, "Aus Italien," which has already been played in various parts of Germany, and has just been performed with brilliant success at Cologne. Mr. Henschel would doubtless be delighted to introduce this work to us, but will the public come to make its acquaintance? It is to be feared that Mr. Henschel's experience will hardly encourage him. This is, indeed, the most discouraging feature in what is called the "musical progress" of this country. Apparently, the English musical public has no curiosity, because it has no judgment, and it is afraid to look at a new thing because it does not know whether it ought to admire or not.

"TRISTAN UND ISOLDE."

By JOHN E. MARSHALL-HALL.

(Continued from page 38.)

So with Homer, amid those wondrous conceptions of supernatural agencies with which he invests the fates of men and kingdoms, the interest is ever found to consist, in the juxtaposition of *man's* will with that of these grand or ignoble spirits, which hover around him, and concern themselves so deeply in their attempt to enlist his desires with their own; but through the medium of passing events over which they are represented as possessing a power of their own, and not by the direct compulsion of the will itself.

It would be useless to multiply instances exemplifying this important point, but we are tempted to bring forward one more, perhaps the most striking to be found in all the works of modern times;—the "Faust" of Goethe.

Here we have the spirit of Evil, Mephistopheles, supplying Faust with the means to exhaust his every desire, with intent to lure him on to the self-destruction of his moral nature. But there is no question of compulsion; Faust is the type of man, Mephistopheles of the facilities which lie to his hand for the pursuit of evil.

Upon this central principle of Man's independent will hangs the only possibility of forming any logical conception of him as Hero. The hero is one whose nature is such that he *cannot* of deliberation perform that which is ignoble. Frailty is inseparably connected with all our conceptions of humanity, and so far the errors of *impulse* appeal to our feelings of sorrow and pity when viewed in the person of one whom we regard as noble and heroic by nature; but heroism and deliberate meanness in character suggest merely a contradiction of terms.

The denial of this principle would seem to tend to a subversion of the very broadest and most palpable elements of morality.

In the case of "Tristan and Isolde," now under discussion, we feel convinced that the majority will be disposed to regard the intervention of so trivial an agent as that of the love-potion in the important character assigned to it as the moral dictator to the will of Man, as partaking of the ridiculous, or at least as inevitably destroying any useful effect that may be designed in the after-part of the drama, seeing that *the potion* is responsible for all consequences, and must bear the blame which our common sense ascribes to the human beings before us!

We urge, then, this main objection to the artistic merit of the drama, that the employment of the love-philtre as influencing the will of man is wholly unwarranted, and indefensible either by precedent, or upon any grounds recognising the principles of morality, even upon the broadest basis.

The actual result is to produce in the mind of the spectator a medley of conflicting emotions, inspired by the characters and inci-

dents actually before him upon the stage, and those which the music itself and the individual sentiments conveyed in the speeches naturally give rise to. To avoid this, and rejecting as insufficient the artifice of the love-potion, he is forced to supply himself with the ideal lovers who shall possess the qualities lacking in those actually presented him.

Before concluding, we must not omit to remark that these objections are far from being accusations of immorality in the intentions of one whom we have in so many other respects cause to revere and admire, and who has, in his productions as a whole, so admirably succeeded in the endeavour to create what shall better mankind, and at the same time enrich the stores of art. Considered purely as the proof of what music is capable of attaining to in the exact portrayal of refined but overwhelming passion, it is certainly the most marvellous work of its kind in existence.

The emotions are not merely aroused, they are held captive, and led hither and thither at the will of the master; indeed the magic which we deny the efficacy of in the drama, we admit the potency of in the music!

The expressions of noble devotion and deep despairing agony of parting are portrayed in so touching and life-like a manner, that the tears rise to our eyes, and anguish holds our hearts at the fate of the lovers, united but to be sundered again, parted but to be for ever united!

TRAVELLERS' NOTES.

II.

(Continued from page 22.)

Exit Mrs. French-St. George—Enter Henry Reeve, M.D. This gentleman, who was born in 1780 and died 1814, father of the present editor of the "Edinburgh Review," and Registrar to the Privy Council, set off in the spring of 1800 with a friend, and by way of Lubeck, Magdeberg, Frankfort, Neuchâtel, and Geneva, reached Vienna on September 30 of the same year. Dr. Reeve's Journal has been published by his son:—"Journal of a Residence at Vienna and Berlin in the eventful Winter, 1805-6," &c. London: Longman, 1877. On the day after his arrival Dr. Reeve "went to the opera and heard some good singing; the music was Mozart's; the story stupid enough, but rich in duets and trios, which were exquisite. Germany is certainly the land for instrumental music"—a concluding sentence which seems somewhat inconsequent. A few days later, on October 11, he is again at the opera "to hear Crescentini, the famous *castrato*. It was an Italian opera called "Julius Sabinus" (Sarti's "Giulio Sabino"). "The scenery better than the music. He is certainly the finest he-singer I ever heard. My feelings were shocked by hearing such a high shrill voice come from such a large, stout, tall man, . . . but by shutting my eyes and listening to the exquisite tones he uttered I was highly gratified."

In the course of a week or two Dr. Reeve went to both the Leopoldstadt and Wieden (Auf-der-Wien) Theatres, but in both he heard plays, and not operas. On October 26 came the news of the capitulation, by the whole of the Austrian army, at Ulm, nine days after the event—an enormous interval, especially considering the pressing nature of the news. Recruiting became at once the order of the day, and everything was military. This did not prevent Dr. Reeve from visiting Haydn, an event interesting enough to warrant our transcribing his whole account. Haydn, it must be remembered, was now seventy-three years old.

"Tuesday, November 5.—Paid a visit to Haydn, the celebrated composer. He lives in a small house in the suburbs of Vienna at Comptendorf [Gumpendorf]. I sent up my name, and mentioned being a friend of Mr. G. Thomson's at Edinburgh,* that we might have some medium of connection and something to talk about. He

* A music publisher who employed Haydn, Beethoven, and others to arrange national airs for him.

received me very civilly; he calls himself a very old man of seventy-five,* but he has not at all the look of so many years. He has some of the infirmities of age; his head and his chest trouble him, and at present he is unwell; his nerves are so weak that he can do nothing. He cannot compose or write, which he finds very hard, and he is ordered not to make any such exertion by his physician. He speaks a little English, and about as much French and Italian, besides German. So we made a compromise; I spoke French, German, and English, and he spoke German. We managed to understand each other very well, and we talked a great deal in half an hour. He spoke with rapture of England; called it the first and best country in the world; said he had been there twice, the last time in 1790,† and had composed a great deal of music whilst in London, amidst good eating and drinking. He related an anecdote of his dining in company with Mrs. Billington, at some house where there was a picture of her hanging in the room representing her listening to an angel singing; Haydn said it ought to be reversed—she ought to have been drawn singing, and the angel listening to her; he got a kiss for this elegant compliment. Salomon was his interpreter in England. He spoke of the delight he took in composing symphonies for the Scotch songs, and said he should write music for some words Mr. Thomson sent to him lately as soon as he was well enough to do anything. His last great work was the Oratorio of the 'Four Seasons.' I thanked him in the name of Great Britain and all lovers of music for the pleasure he had afforded us by some of his fine compositions. His figure is about the common size, rather short in stature; his eyes dark, aquiline nose, and brown complexion, marked a little by small-pox; he wears a nicely-powdered tail-wig. He was in excellent spirits, very glad to see me, and requested me to repeat my visit."

The Journal gives a very lively picture of the confusion into which the approach of the French threw everything; and yet much went on that seems incredible—a comic piece by Kotzebue at the theatre, on another night "Othello," miserably acted, it is true, and so on.

All Wednesday, Thursday, and Friday, November 13, 14 and 15, the French army was marching through Vienna, and thousands of officers and men were quartered there; Talleyrand was at Schönbrunn, Napoleon not yet arrived. All this time Beethoven's "Fidelio" was in course of being mounted, under circumstances as unpropitious as it is possible to imagine. The production of the opera took place on Wednesday, November 20. On November 21 Mr. Reeve himself went; and his account may well be given entire.

"Thursday, November 21.—Went to the Wieden Theatre to the new opera 'Fidelio,' the music composed by Beethoven. The story and plan of the piece are a miserable mixture of low manners and romantic situations; the airs, duets, and choruses equal to my praise. The several overtures, for there is an overture to each act, appeared to be too artificially composed to be generally pleasing, especially on being first heard. Intricacy is the character of Beethoven's music, and it requires a well-practised ear, or a frequent repetition of the same piece, to understand and distinguish its beauties. This is the first opera he ever composed, and it was much applauded: a copy of complimentary verses was showered down from the upper gallery at the end of the piece. Beethoven presided at the pianoforte and directed the performance himself. He is a small, dark, young-looking man, wears spectacles, and is like Mr. Koenig. Few people present, though the house would have been crowded in every part but for the present state of public affairs."

Dr. Reeve's account is valuable as that of an intelligent eye witness; but his praises are a little discounted by the fact that he even exceeds them a few days later in describing Zingarelli's "Romeo and Juliet," which he says "is above all praise." His remarks about the overtures are curious. He must have mistaken the March, and the Introduction, which then began Acts II. and III., for regular overtures—of which there was in reality only one—that in the key of C, now wrongly known as "Leonora, No. 2." The notes about the pianoforte, the spectacles, the youthful appearance, (he was 35), and "Mr. Koenig" (whom the present writer has failed to identify), are all interesting.

(To be continued.)

* Haydn was born April 1, 1732.

† His last visit was from February, 1794, to August, 1795.

DR. FRANCIS HUEFFER.

The news of the death of Dr. Francis Hueffer will have been received by musicians everywhere with profound regret. The circumstances of the sad event are by this time familiar to all. After a fortnight's illness, which developed at the last into erysipelas in the face, Dr. Hueffer succumbed at eight o'clock on the evening of last Saturday.

Dr. Hueffer, who was the son of a Münster banker, was born in 1845, and, after passing most of his youth in Germany, where he studied principally at Berlin and Leipzig, he came to London in 1869. At the age of twenty-four he published a critical edition of the works of Guillem de Cabestanh, one of the most important troubadours of the twelfth century. In recognition of this service to literature he received the degree of Doctor of Philosophy from the University of Göttingen. In 1878 he published "The Troubadours: a History of Provençal Life and Literature in the Middle Ages," a work which is still the standard English authority on the subject. In 1874 was published the volume on "Richard Wagner and the Music of the Future"; "Musical Studies," a reprint of articles from the "Times," the "Fortnightly Review," and other periodicals, was translated into Italian, and published at Milan in 1883, in which year also appeared the volume entitled "Italian and other Studies." Although these work in themselves bear convincing testimony to his breadth of culture and fulness of knowledge, they offer but slight indication of the sum of his accomplished work. As the musical critic of the "Times," which post he assumed ten years ago, he has exercised an influence upon English art which it would be impossible to estimate. It is scarcely accurate to say that he was the first to advocate the claims of Richard Wagner in England, for it was in 1856 that the Philharmonic Society, at the instigation of Mr. Ferdinand Praeger, invited Wagner to London to conduct these concerts, and both Mr. Dannreuther and the late Walter Bache had, in their own ways, raised the *drapeau de l'Avenir* before Dr. Hueffer's writings appeared. But it is not less true that these earlier efforts were not of conspicuous or permanent success; and Dr. Hueffer was certainly among the leaders of that crusade which has to-day attained such encouraging proportions. Not only in "The Times," but also in "The Musical World," of which journal, we need not remind our readers, Dr. Hueffer was editor for nearly three years, relinquishing the post only in August last, did he proclaim unflinchingly that Mendelssohn was not the last of the prophets, that a greater than Mendelssohn was at hand in the person of Richard Wagner. Of the work he accomplished through the medium of this journal, it would ill beseem us to speak; and it is hardly needful to dwell upon the advantage to such a cause as that we have at heart of the championship of the most powerful newspaper in the world. All to whom that cause is dear will learn with deepened regret that at the time of his death Dr. Hueffer was engaged upon, or had in contemplation, at least three works of importance; the history of "Music in the Queen's Reign," and lives of Berlioz and Liszt for the "Great Musicians" series. Until the last he carried on the fight; laying down his arms only on the very threshold of Death.

Let it not, however, be thought that Dr. Hueffer was in any sense a fanatic. *Vixere fortes ante Agamemnona*; and none knew better than he how to appreciate the great men of the past. But he was conscious that though, in one sense, their greatness is eternal, each age needs its own hero; the changing temper and mind of successive generations call for one who shall fulfil the wants, not of the past, but of the present; and the present age demanded Richard Wagner. Such, at least, was the burden of Dr. Hueffer's teaching; but none the less did he count it part of his duty to recognise merit in any shape or degree. Rigidly conscientious in his judgments as a critic, he was, as a man, singularly kind-hearted and gentle. His death leaves a gap which it will be hard to fill: for though there are doubtless men of equal ability in some particular sphere, there are few who could speak with equal weight and insight on so many branches of art and literature.

It may be added that in 1872 Dr. Hueffer married Cathy, the youngest daughter of Mr. Ford Madox Brown, and leaves five children.

S. R. T.

MR. E. H. TURPIN'S "INSTINCTS OF MUSICAL FORM."

It is always an element of interest in a man's work, when the work illustrates his own opinions; whether we agree, or whether we disagree, we cannot but feel that such a coincidence between work and opinion constitutes a proof of truth.

A coincidence similar to this happened at the Musical Association meeting in December last when Mr. E. H. Turpin read a paper on "Instincts of Musical Form." One point which the lecturer put forward with great truth was, that the instinct of design is the same in every art. He quoted that the human mind is one, though the expressions of art are many; and he believed the principle of design to be one, though the materials were many. He divided the arts into those that speak through the eye, and those that speak through the ear—each kind through their own medium—to the artistic sense of the mind. Those that spoke through the eye were painting, sculpture, architecture; those that spoke through the ear, music and literature, the latter including the drama.

It is of this comparison between the design of music and literature that I find the illustration in the meeting above named. We have in music the beautiful design called the sonata, wherein the first part is devoted to the exposition of ideas, and the establishment of the principal key, and of the secondary key, which, though the first variety, yet serves by its peculiar relationship to confirm the principal. We have next, in this design, a portion devoted to the upsetting of this establishment. This is a thoroughly radical course of proceeding, wherein everything that seemed settled before is undone, and every smooth continuous thought ruffled and broken; endless doubt and endless misunderstandings arise up. But this is arrested; the old principal key begins to re-assent itself, and one of its influential chords proclaims its return. The main key reigns anew, and, with the recapitulation of former ideas in their former rhythm and fulness, brings in the order and completeness which the artistic mind requires.

Hear now the illustration of the afternoon's proceedings. Rather a long introductory movement, if he will forgive the criticism, was occupied by the reader of the paper in trying to persuade his hearers that he was not worth listening to—an assertion which very naturally no one believed. However, the object of an introductory movement is that we long the more for the real business of the allegro; therein also the illustration was truthful. Then followed the exposition of principal ideas—opinions and evidence, answering to the first part of the sonata-form. When the paper was ended, something of the effect of the half-close of a sonata followed; we waited, thought, and anticipated what might be coming. But, after a moment, discussion began, and the effect of the free fantasia was clear upon us. One speaker after another picked up an idea from the exposition and turned it this way and that way, upside down and inside out, misunderstood it, or carried it to a further extent. In particular, Dr. Hubert Parry's interesting speech resembled part of the free fantasia in Beethoven's D minor sonata, wherein the fragment of the first part—



—is changed and extended till it occupies a very large portion of the free fantasia—



Dr. Parry seized upon a fragment of the previous remarks, partly misunderstanding it, but, practically, carrying out the reader's opinion to great length. Other speakers took up fragments of ideas, and, by their treatment of them, questioning and doubting, drew out their meaning more and more. Then followed what resembled

the recapitulation, wherein the reader resumed the thread of his ideas, making their substance and intention appear clearly before our minds. May we consider the coda of the movement represented by the meditation and discussion which must needs have followed when the hearers had gone away from the meeting? For a coda oftentimes has something of the nature of free fantasia in its treatment of musical thoughts, though it has not the same variety of key.

One great difficulty in comparing musical design with literary, and one to which we owed Dr. Parry's beautiful sketch of the sonata form, is the different place taken by idea in the two arts, and a consequent misunderstanding when the word is used. In the lecture, the first part contained *what the lecturer had to say*, namely his ideas; these included his comparison of one art with another, his opinions on this, the evidence he could bring from works and from other writers on the subject. That was the exposition. But in music, the idea is but a limited part of the design; the strain or course of melody, the succession of chords, form of rhythm, peculiar effect of instrumentation—these, the musical ideas, are many of the things which help to make music, but do not make the large design. In the musical first part we have, as in the lecture, *what the lecturer has to say*; but what he has to say is *the key*, a thing which does not exist in the literary form. In the sonata first part this comprises the main key and its first variety, or companion key, which opposes it but to confirm it the more by its connection. Enclosed within this part lie the musical ideas, making it a beautiful "box, where sweets compacted lie."

It may seem to some that a key is a dull thing to make music out of; but a comparison even to this may be found in other arts. I remember reading somewhere that unless groups of statuary formed a triangle they were not beautiful in design, and many were the groups quoted in support of this theory. Within this triangle, of which the three sides were to be more or less varied in length, the sculptor's ideas should "compact lie." In painting I have heard also, that a main design of three gradations, light, dark, and half-tone, should enclose the painter's ideas; this is part of the composition of a picture and makes the work that of an artist. In this largeness of design lies the "breadth" that we hear artists talk about, when the budding ones among them are told to look at their work with half-shut eyes. The effect can also be seen when looking from a distance too great to identify all the objects in the picture. If we were to look at, or rather listen to, our music with more breadth—we could half-shut our ears, and listen with our minds all along the music, instead of only piecemeal, we should be more clearly aware of this principle of key-form.

In the sonata second part, the breaking up of the influence of the main key is sufficient to mark the form, without any special treatment of the ideas. There is a slow movement in F of Mozart's—that of his Pianoforte Sonata in A minor, which has no allusion in the fantasia section to the ideas of the first and second subjects, but the key is changing throughout its course. The second part of the finale of Beethoven's Sonata in F minor, Op. 2, is largely made up of a new strain; but it is in a new key, and followed by some fantasia treatment of the previous ideas.

In the recapitulation too, it is the return of the influence of the main key that gives it its share of the design. Much variety is produced then, in many cases, by shortening the strains, by leaving out whole ideas, by putting in new ones; but the principal key is always predominant; for, if new ones are brought in they are related to, and enclosed within that main key.

The treatment of the musical ideas and of the rhythm, has great additional effect on the clearness of the design; it is no doubt this which disguises the importance of the key and its treatment as the real factor. It is, however, additional effect and not principal. For instance, in the first part of a sonata, ideas are fully developed, while repetition of them is avoided save when they are newly carried out. In Beethoven's sonata in E flat, Op. 7, the first idea is



carried out to some extent. The same beginning occurs again after several different ideas, but it is with a new bass, and newly carried out.



In the finale of Mozart's great E flat Symphony, the second subject begins with the same idea as the first, but turns off to new music after a bar or two. The rhythm, too, of the first part is regular, large, and well developed.

But the broken key effect of the second part is increased by the breaking-up of the ideas, and of the rhythm too, save in some of the lighter examples of the design—scherzo, minuet, finale. Professor Macfarren used to say it was a misnomer to call this second part the *development* of the ideas. Development is to carry out to its fullest extent, to increase, to enlarge, was his contention; and the business of the second part is to cut up, not to develop. A favourite simile of his, too, was that of the conjuror, who shows you your handkerchief whole—that was the first part. Next he shows you the same, in shreds, hanging from the ribs of a decayed umbrella—that was the second part. Again he shows your handkerchief whole—that was the recapitulation.

After all, unity of design is not only apparent in the different arts. To build up, to pull down, and to build up again is the principle a good many people work upon in many of the things of life, though there is oftentimes a want of completeness in the end of the work—the recapitulation is faulty. The latter thought brings to my mind the young artist a few years ago who had struggled up to fame; for, unsatisfied with his work, he painted out the face of the principal figure in the picture that had finally made his name, and then, before he could work out his better execution of it, died.

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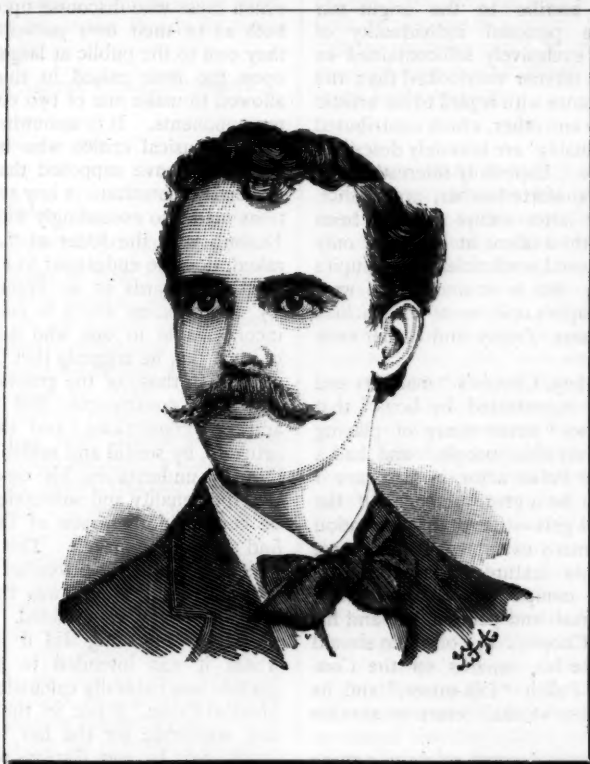
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MR. FREDERIC KING.

MR. FREDERIC KING was born at Lichfield, where he sung as a chorister. In 1879 he won a Birmingham Scholarship for the National Training School of Music, of which institution he was one of the original Scholars. His first important appearance was made at one of Messrs. Harrisons' Concerts, in Birmingham, in January, 1879, where he was so successful that he was asked by Mr. Prout to create the baritone part in his cantata "Hereward." In 1880, Mr. King appeared at the Handel, Gloucester and Leeds Festivals, being called upon, in the case of the last, to take the principal baritone music throughout the whole of the Festival. A young singer could scarcely wish for a more excellent opportunity; and Mr. King did not fail to take due advantage of it, for it proved to be the turning point of his career. Since then he has sung at most of the principle Festivals and Concerts in the United Kingdom, and the record of parts created by him is the best proof of artistic capacity that could be asked. These include the baritone rôles in Berlioz's "Faust" on its first production at the Albert Hall, and in "Hereward" and "Alfred" (Prout), "St. Ursula" and "The Sleeping Beauty" (Cowen), "The Martyr of Antioch" and "The Golden Legend" (Sullivan).

"FREDERIC CHOPIN."

(SECOND NOTICE.)

Readers of the periodical musical literature of the last decade or so will find it easy to believe that in Mr. Frederick Niecks, Chopin has found an ideal biographer. The articles on various subjects connected with the art which he has thus produced, teem with evidences of indefatigable industry, keen critical insight, sound common sense, wide sympathy, and that general culture, the value of which has only lately been recognised by musicians as an absolutely necessary part of their equipment. The fact that Mr. Niecks has been ten years accumulating materials for his "Life of Chopin," is sufficient proof that we have here no hasty compilation of undigested and more or less authentic details, flung into book-form to supply a

demand, or keep the domestic pot-a-boiling, but a work which has slowly *grown* into its present shape in the mind of the author, and which has, therefore, every chance of a long and useful life on the shelves which contain our best-thumbed volumes.

In his proem, "Poland and the Poles," Mr. Niecks thus describes "the French of the North":—"A vivid picture of the Polish character is to be found in Mickiewicz's epic poem "Pan Tadeusz." . . . In this the truest, perhaps, of all the portraits ever drawn of the Poles we see the gallantry and devotion, the generosity and hospitality, the grace and liveliness in social intercourse, but also the excitability and changeableness, the quickly inflamed enthusiasm and sudden depression, the restlessness and turbulence, the love of outward show and pleasures of society, the pompous pride, boastfulness, and other little vanities, in short, all the qualities, good and bad, that

distinguish his countrymen." But Mr. Niecks warns us that "while taking note of what is of national origin in Chopin's music, we must be careful not to ascribe to the origin too much. Indeed the fact that the personal individuality of Chopin is as markedly differentiated, as exclusively self-contained as the national individuality of Poland, is oftener overlooked than the master's national descent and its significance with regard to his artistic production." The influences, hereditary and other, which contributed to the formation of that 'personal individuality' are minutely described in the chapters which immediately follow. Especially interesting are the sketches of Zywny, Chopin's only pianoforte teacher, and Elsner, his sole instructor in composition. The latter seems to have been one of those heaven-born helpers of youthful talent at all times only too rare. "He gave free play to the natural tendencies of his pupil's powers. 'Leave him in peace,' he said, 'his is an uncommon way, because his gifts are uncommon.'" Chopin's opinion of his teachers is well shown by his remark "From Messrs. Zywny and Elsner even the greatest ass must learn something."

It is difficult to realise that, when a boy, Chopin's "manners and disposition were of a nature thoroughly appreciated by boys," that he was full of "fun and mischief," was "never weary of playing pranks on his sisters, his comrades, and on older people," and had a remarkable talent for mimicry. A clever Polish actor, in fact, gave it as his opinion that the lad was born to be a great actor." Of the early manifestation of his hero's musical gifts—that of improvisation especially—Mr. Niecks naturally gives many examples, and here we meet for the first time with a valuable feature of the volumes, the critical examination of Chopin's compositions. Mr. Niecks' remarks on this subject are singularly fresh and penetrating, and his observations on the various forms and Chopin's use of them should be carefully read. We need but instance his remarks on the Concertos in Vol. I, and the pages on Polish "folk-music," and its influence on Chopin in Vol. II. To these we shall return on another occasion.

The last chapter of the first volume is devoted solely to a study of "George Sand," whose name also figures prominently in the first half of the second volume. With regard to this matter it will be best to quote Mr. Niecks' own words in the preface:—"The space which I give to George Sand is, I think, justified by the part she plays in the life of Chopin. To meet the objections of those who regard my opinion of her as too harsh, I will confess that I entered upon the study of her character with the impression that she had suffered much undeserved abuse, and that it would be incumbent upon a Chopin biographer to defend her against his predecessors and the friends of the composer. How entirely I changed my mind the sequel will show."

There is, of course, a great deal about Liszt, Thalberg, Kalkbrenner, and many other distinguished artists with whom Chopin came in contact. Some of this has already appeared, much is new, but all of it is interesting. Of higher value, however, is the chapter on "Romanticism," and music and musicians in Paris at the time of its development, an excellent epitome of the salient æsthetic questions raised.

Correspondence.

TO THE EDITOR OF THE "MUSICAL WORLD."

SIR,—The delay in replying to your correspondent, whose letter appeared on the 12th instant, arose from an expectation on my part that his extraordinary method of combating my assertions relative to the low level of musical criticism, would probably call forth a protest from some other and, perhaps, more judicious representative of his craft; and in this surmise, as it turns out, I was not mistaken. "Another Musical Critic" promptly entered the arena, and it now rests with your readers to judge between me and those who have challenged my contention. I have no misgivings as to what will be their verdict. On the contrary, I feel pretty confident that it will be in my favour, and I believe they will agree with me that the discussion which has taken place lets in a lurid light upon the doings of those who hold in their hands the fortunes alike of creative and executive

musicians. Authoritative information has always its own special value, and we now know more explicitly than we ever knew before the views which those who discourse upon music in the Daily Press entertain, both as to their own particular province and as to the duties which they owe to the public at large. But before a final opinion is formed upon the issue raised in this correspondence, I would beg to be allowed to make one or two comments upon the attitude adopted by my opponents. It is somewhat difficult for me to believe that either of the musical critics who have taken part in this controversy can themselves have supposed that their replies to my charge may be deemed to constitute in any sense a serious refutation of the allegations made, so exceedingly wide of the mark are their observations. Dealing with the letter of "A Musical Critic" first, how, it may be asked, does he endeavour to exculpate himself and his fellows from what he regards as an imputation upon their professional repute? By a suggestion which is certainly astounding. With an audacity inconceivable in one who manifestly professes to be the spokesman of his order, he suggests that the critics have special interests to serve other than those of the general public; that they play fast and loose with their consciences; that they fling to the winds their principles and their convictions; and that oftentimes they are influenced, if not actuated, by sordid and selfish motives. Do not let me misrepresent him by understating his case. He pleads extenuation. He asks that the venality and subserviency of himself and his confrères shall be condoned by reason of the difficult circumstances in which they find themselves placed. This is his defence, and it must be admitted that it has rarely been rivalled in the reckless effrontery with which it is formulated. Never was the old adage "Qui s'excuse s'accuse" more strikingly exemplified. The very candour of his confession would be refreshing did it not cast gratuitously discredit upon those whom it was intended to shield. A surrender so complete and ignoble was naturally calculated to arouse in the mind of "Another Musical Critic," if not in the minds of many more, a sensitiveness and solicitude for the fair fame thus ruthlessly imperilled. And accordingly he, too, displays an eagerness for the fray. But what is the line adopted by this valorous knight in his laudable efforts to uphold the righteous cause? Does he employ intelligible arguments which can be logically maintained, addressed to the actual question in dispute? No. Does he make a serious and straightforward effort to grapple with the position taken up by his assailant? No. But, like the unhandy duellist who, in aiming at his antagonist in front, hits an unfortunate friend and doctor far away at right angles, he levels a charge of want of good faith against—whom? His co-defendant, forsooth! It is difficult to say which is the more sorry spectacle, the wriggling and writhing of the one in his clumsy attempt at extenuation, or the heaping coals of fire upon his luckless head by the other for incontinently divulging the secrets of the prison-house. In either instance your readers may properly view with mistrust and suspicion refutations which derive their sole support from wordy sophistry and rancorous recrimination.

Yours, &c.,

EXPECTANS.

TO THE EDITOR OF THE "MUSICAL WORLD."

SIR,—While your columns are open to the discussion of Macbeth music, will you allow me to ask you and your readers what has become of John Abraham Fisher's music to Macbeth, written for Covent Garden about 1780.

In the "Musical World" for 1840, p. 276, is a letter from the late Mr. Joseph Warren, asserting that the music was in his possession.—Yours, etc., L. L. M.

TO THE EDITOR OF THE "MUSICAL WORLD."

SIR,—I am indebted to Sir Charles Hallé for his kind correction of a mistake which I made with regard to the authorship of Bach's Violin Prelude in E. My information was derived from a source which at the time seemed sufficiently authoritative; but a courteous communication from Sir Charles, in reply to a letter of mine on the subject, has convinced me that I was in error. As the origin of the accompaniment is probably unknown to most of your readers—for its discovery is a recent one and was made by Sir Charles himself—I venture to transcribe the part of his letter which bears on the subject. He says:—"I may explain that the Prelude in E was originally written as a Prelude for the organ to one of his cantatas. It is for

the right hand only, without the addition of a single note either for the left hand or the pedal, and is simply the violin Prelude played upon the organ, but having there the orchestral accompaniments which Bach, when afterwards adding the Prelude to the Sonata for violin alone, had of necessity to omit."—I am Sir,

YOUR MANCHESTER CORRESPONDENT.

PROVINCIAL.

DUBLIN, January 19, 1889.

It will doubtless cause surprise to many of your English readers to be told that in this city it is a very rare thing to have a great, or even little Symphony performed; and yet, until quite recently, there appeared but little chance of a better state of things, and truth to say, this chance has only come about through the serious illness of the Dublin Musical Society, which body gave its "last" concert on December 6, 1888. It is now being entirely restored to youth and energy by a strong committee, who, among other beneficial arrangements, have decided that Symphonies shall also have a share in the programmes of its concerts. This would mean a resident Orchestra which at present Dublin does not possess. It remains to be seen if the demon god, money, will allow this.

The most important feature of the musical season here, is the series of "Classical Monday Pops." given by the energetic Royal Dublin Society, whose ideas of popular education extend from Stock Breeding to Beethoven! A wide range truly. The programme of Monday last—which will be repeated next Monday, consisted of Beethoven's String Quartet, in G (Op. 18, No. 2); the inimitable Brahms', in A (Op. 100), and Mendelssohn's Trio, for piano, violin, and cello, in C minor (Op. 66). It may be interesting to give the names of the performers who are engaged for the twenty concerts. They are Signor Papini, first violin: Mr. George Newman, second violin; Herr Lauer, viola; and Herr Rudersdorff, cello; Signor Esposito being the pianist. All these with the exception of Signor Papini and Mr. Newman, who are imported from London, are local celebrities.

Little Otto Hegner is announced to make his appearance here at the end of the month, he gives two Concerts in Leinster Hall on January 30 and February 2. The principal items in his programme are, Beethoven's Sonata (Op. 58), Bach's Suite in B major and "Suite Anglaise" in A, with the usual padding of Chopin, etc., which we have never heard before and are so thankful for!

The two Marie Roze Concerts, which are being pretty well supported, are the only other sensations for this month, the one on Thursday evening would doubtless have been more fully attended had not a rival "Grand Concert" been announced for the same evening at the Antient Concert Rooms.

What would London Music Teachers say to this? An advertisement appears in a Dublin paper, "Violin taught, etc., for terms apply, etc. etc." A well dressed individual applies shortly after, but imagine the disgust of the advertiser, when after the usual chat *in re* the weather the "individual" comes down with the announcement that he never dreams of giving *more* than five shillings a month for two lessons a week! He left rather in a hurry. This is the "Sweating System" as applied to Art, with a vengeance; and there is a good deal of this sort of thing going on here the; sooner we have a Musical Union the better, or we may chance to find ourselves in the Union! What think you, Mr. Editor?

G. P. N.

GLASGOW, Tuesday, 22 January.

We are at present having a spell of operas. "The Yeomen of the Guard" Company concluded a most successful three weeks' engagement at the Royalty on Saturday evening, and now the Carl Rosa Light Opera Company in Planquette's opéra comique "Paul Jones" commenced a three weeks' engagement at the same theatre last night, which was well filled with a most enthusiastic audience. So much has been already said regarding this opera in our columns recently that it is not necessary to dilate on the plot. Mlle. Camille D'Arville as *Yvonne* carried off all the honours, her admirable stage presence

enhancing the part in the highest degree. For her rendering of her solo in the second act, "Before the Altar," she received a well-merited encore. Mr. Michael Dwyer in the title *role* gave every satisfaction, both vocally and otherwise. The other parts were in capable hands, and the choruses were efficient. The opera on the whole is a pronounced success, and should run for the time advertised with no bad result to the treasury.

E.J.R.B

MANCHESTER, January 22.

Signor Piatti is always a welcome visitor here, and the large audience which assembled at Sir Charles Hallé's thirteenth concert (Jan. 17) bore sufficient testimony to the fact that he has lost none of his old popularity. Nor is he likely to do so, to judge from the manner in which he gave his concerto in A minor. This work possesses considerable intrinsic merit, and its beauties were revealed with loving care. The technical difficulties which it presents are at times so great that the occurrence of one or two trivial slips was less surprising than their absence would have been; but in the *adagio*, and in the broad melodies which form the second subjects of the opening and concluding movements, Signor Piatti reached a level which in our experience has yet to be equalled. One may perhaps be permitted to doubt whether the violoncello is really adapted to be the solo instrument in a concerto; its tone seems to us, save in slow passages to lack that telling quality which enables it to emerge, defined and resonant, above the rest of the orchestra. But certainly Signor Piatti's performance of his work was a powerful argument on the other side. Later on, he was joined by Sir Charles Hallé in Chopin's Polonaise in C major, for pianoforte and violoncello (Op. 3), the earliest of the Polonaises, and probably on the whole one of the least significant and characteristic, although the delicate tracery of the pianoforte passages indicates the composer clearly enough. As might be expected, the burden lies chiefly on the pianist, and Sir Charles acquitted himself magnificently. Signor Piatti so ably seconded him that a most perfect performance resulted, and roused a demand for an encore which was not to be evaded. The vocalist was Madame Hess, who made her first appearance at these concerts. Her relation to the excellent leader of our orchestra was sufficient to ensure a hearty reception for her, and as the evening wore on she made an impression which was quite independent of her credentials. Madame Hess in fact promises to be an acquisition, for she has a voice which is considerable both in range and powers, of good though not perfectly even quality. She has, however, a few defects of style which mar the refinement of her singing, notably a rather excessive use of the *portamento*, and she would do well to grapple with a slight tendency towards inaccurate intonation. But her selection was a trying one, including as it did "Elsa's Dream" ("Lohengrin"), "Die Kraft versagt" ("Taming of the Shrew"), and Taubert's "Ich muss nun einmal singen;" and there is no doubt that on the whole she was very successful. We hope to have an opportunity before long of hearing her under circumstances less unnerving than those afforded by a first performance. An extremely fine performance of Bizet's suite, "Roma," was the chief orchestral event of the evening. We referred to this work some weeks ago when it was given for the first time, and need only say now that while our admiration for it is in many respects deepened by a second hearing, it would have been better had Bizet allowed his amazing fertility to be checked and regulated by a due regard for unity and cohesion. Liszt's "Héroïde Elégiaque" is an ambitious production, admirable in its orchestration, but as to its deeper significance interesting rather for what it attempts than for what it achieves.

Concerts.

POPULAR CONCERTS.

Beethoven's Septet attracted the largest audience of the season. The performance of it by Madame Neruda, MM. Hollander, Lazarus, Paersch, Wotton, Reynolds, and Piatti, was by no means the most finished that we can recall; indeed, with the exception of the Air with Variations which went superbly, the rendering was wanting throughout in cordiality.

The opening Quartet was Haydn's, with the variations on "God preserve the Emperor"; and the pianoforte solo, by Madame Haas,

was Beethoven's Sonata in A flat, Op. 110, the reading of which was agreeable and refined; marked by intelligence and a quiet, unemotional appreciation. Rather more animation might, with advantage, have been infused into the passionate coda of the fugue; for surely this, perhaps Beethoven's most beautiful sonata, is intended to work up to a jubilant, triumphant close.

Mr. Santley was in splendid voice, and gave two of his old favourites, Schubert's "Erl King" and Hattori's "To Anthea," with the effect that everyone can imagine. An encore was accepted for the latter song. The accompanist's task was an important one, but, being entrusted to Mr. Sidney Naylor, it was in safe hands.

Schubert's magnificent Octet drew a large audience on Monday. Its performance was worthy of the genius who made it possible, and who, if he could have heard it, would have surely felt compensated for many things. Madame Neruda, Messrs. Ries, Straus, Lazarus, Paersch, Wotton and Piatti were the executants. The last named also joined Madame Haas in Mendelssohn's B flat sonata for cello and piano which was capitally played. The vocalist was Miss d'Alton who sang a setting by Maude White of some beautiful verses of Matthew Arnold.

LONDON SYMPHONY CONCERTS.

Mr. Henschel not only offered his patrons an excellent programme at the sixth concert on Tuesday, but he took care to ensure excellent renderings of the works performed. This was especially the case with Mozart's "Jupiter" Symphony, Schumann's glorious overture to "Genoveva" and the Entr'acte from Weber's Comic Opera "The three Pintos" played for the first time in England. The last-named is a tuneful and, in parts, humorous little piece which will bear occasional repetition, though it can scarcely be expected to add to the composer's reputation. We believe, though not a word was said about this in the programme, that the instrumentation is due, or partly due, to Herr Mahler. Mrs. Henschel gave a sympathetic rendering, somewhat marred by nervousness at the start, however, of the solo part of Mendelssohn's "Hear my Prayer," the choral portions of which were well given by the Bow and Bromley choir, though perhaps exception might have been taken to the explosive vigour once or twice displayed. A familiar selection from "Die Meistersinger" closed the programme.

THE NOVELLO CHOIR.

"Elijah" was given on Wednesday evening to a large and exceedingly appreciative audience. The change which in musical taste late years have brought about, has clearly not yet affected to any considerable extent the popularity of Mendelssohn's oratorio. Vocally the performance was of remarkable excellence. The choruses under Dr. Mackenzie's inspiring bat were splendidly given; and the solos being entrusted to Mesdames Nordica, and Patey, Messrs. Edward Lloyd and Henschel, were naturally well cared for. Madame Nordica's fresh, sympathetic voice and dramatic intensity created a great impression; she has rarely sung better. Mention should be specially made of Madame Patey's refined singing in "O Rest in the Lord," and of Mr. Henschel's delivery of "It is enough." Miss Emily Squire and Miss Lizzie Neal, Messrs. Maldwin Humphreys, Lucas Williams and Hughes did good service in the less important parts.

MISCELLANEOUS CONCERTS.

MESSRS. HEINRICH & MOOR.—We were compelled last week by exigencies of space to postpone any notice of the second recital given at the Steinway Hall, on the 16th inst. by Messrs. Max Heinrich and Emanuel Moor with the assistance of Miss Lena Little. The most important feature of the programme was a Sonata for piano and violin, by Mr. Moor, which was played by the composer and Mr. Wessely. It is sufficient to say that the work shows considerable promise, containing many excellent ideas, though there is a certain crudity in their manner of development. Mr. Moore has certainly ample justification for continued perseverance. Mr. Heinrich's chief contribution was a selection from Schumann's "Lieder-kreis," which was given with that refinement and executive power, which, short though his stay in England has been, have already raised Mr. Heinrich to a high position amongst us.

THE LEECH CONCERT.—The concert organised by Mr. Sims Reeves, on behalf of the Misses Leech, sisters of the great caricaturist, was given at St. James's Hall on Monday afternoon last, when a strong contingent of artists appeared. Mr. Reeves himself was too ill to sing, but with such singers as Madame Sterling, Miss Florence Hoskins, and Mdle. Trebelli, Mr. Lloyd, and Mr. Santley, a programme was carried out which, though of little artistic interest, commended itself to a sympathetic audience. Madame Neruda and Mdle. Janotha contributed violin and pianoforte solos, and Mr. Sidney Naylor was as usual an admirable accompanist. It is to be hoped that the generous efforts made by all these artists, and especially by Mr. Reeves, may result in a substantial addition to so deserving a fund.

SIGNOR DUCCI'S SOIREE.—An interesting soirée was given by Signor Ducci on Saturday evening last at the Whitehall Rooms, which were filled completely by an audience which evidently enjoyed to the utmost the programme presented. Lengthy as it was, it is needful only to mention a few of the principal contributors. Amongst them was, of course, the concert-giver himself, who played excerpts from Chopin with much taste and skill, and joined M. Wolff in a satisfactory rendering of Rubinstein's Sonata, Op. 19. Miss Lucille Saunders sang Hope Temple's "In Sweet September," with singular charm of voice and style; Mr. A. D. Saxon's fine voice was heard in a new song by Mr. Strelezky, "When Twilight Comes"; and M. Paul Richard gave some amusing French songs with due characteristic *café chantant* humour, amongst them being the inevitable "En Revenant de la Revue." An amateur lady, Mrs. Crawshaw Elgood, also appeared, singing "Caro Nome" and Randegger's "Bird of the Spring time." It will be time to pronounce a final estimate when she has been heard again; at present we may state that she possesses a flexible voice and cultured soprano voice, of large compass and power.

THE HAMPSTEAD CONSTITUTIONAL CLUB gave a very successful Smoking Concert on Wednesday last.

KINGSTON-ON-THAMES.—An excellent Smoking Concert was given at the Albany Hall here on Wednesday. Miss Amy Florence, Miss Annie Dwelley, and Herr Ragnar Greவில் were very successful, and Mr. Edwin Barlow and Mr. W. Pearce also sang acceptably. Miss Freda Marsden played with taste and skill some Violin Solos, and Mr. Jules Hollander contributed some brilliant Pianoforte Solos.

Reviews.

Messrs. Forsyth, 272, Regent Circus, send us:—

- | | |
|--|---------------------|
| (a) "Gavotte" | Otto Pondermann. |
| (b) "Knospen," Zwei Salonstücke ... | Cornelius Gurliitt. |
| (c) "Klänge aus Norden" | " |
| (d) "Juanita" Waltzes | R. E. Lawson. |
| (e) "Minerva" Waltzes | Florence Cameron. |
| (f) "Album for the Young. 40 short Pieces | Ernest Pauer. |
| (g) "Legende," for violin and piano, or violoncello | Ethel Harraden. |
| (h) "Moto Perpetuo," for violin. | " |
| (i) "The Ensign of our Home," song | R. E. Lawson. |

a. Another flower to enlarge the already large "Gavotte" bouquet. This one is, however, very quaint, and has an old-world scent about it. (b) Graceful, melodious little pieces, but scarcely up to Mr. Gurliitt's usual standard. (c) A tuneful and pretty waltz of moderate difficulty. (d) A good set, well marked for dancing. (e) The melodic ideas are extremely good, and the harmonies above the common. (f) The "young" are to be congratulated on having such characteristic and dainty little pieces composed for them by so apt a writer as Herr Pauer. (g) A plaintive melody, likely to prove effective in the hands of an expressive player. (h) This will be found an agreeable study, whether as an exercise or a show piece. (i) A patriotic song which, although not particularly original, is likely to prove popular.

Messrs. Hutchings and Co., Blenheim House, New Bond Street, send :—

- (a) "When the soft spring winds are blowing."
Duet for soprano and tenor... Horace Hill
(b) "It was a lover and his lass." ... Ch. I.e. Thiere
(c) "La Cloche d'Argent" for piano ... Ch. I.e. Thiere
(d) "Der Kleine Tambour" for piano ... R. W. Oberhoffer
(e) "Un Rêve d'Innocence" for piano ... Hamilton Croft

(a). Euphonious, but not very interesting. (b) There is an old fashioned flavour about this very suitable to the words. (c) A clearly phrased and pleasing gavotte. It has also been orchestrated. (d) A characteristic little piece, descriptive of its title. The drum figure is, however, overdone. (e) A graceful drawing-room piece, written in the Leybach and Rosellen style, which we had fondly believed to have been long since extinct.

Mr. Chas. Woolhouse, 81, Regent Street, sends us two songs, "A Spanish Lullaby" and "A Spanish Lament." The words are from the Spanish, and the music is by Gerard F. Cobb. These are both very tender, and, the second especially, poetic songs. The latter has, we believe, been sung with much success by Miss Alice Gomes. The same publisher also sends the "Golden Goblin" waltzes, which are already deservedly popular.

From Beal & Co., 16, Oxford Circus Avenue: "Two National Dances," by Graham P. Moore; these are graceful and characteristic pieces, possessing the merit of being easy to play.

Coming Events.

Notices for insertion in this column should reach the office of the "MUSICAL WORLD," not later than Wednesday mid-day.

Dr. Mackenzie's new cantata, "The Dream of Jubal," will be produced at Liverpool on February 26. Mr. Charles Fry will be the reciter.

Mr. F. H. Cowen leaves Adelaide for England on February 1. He hopes to arrive in time for the rehearsals for the first Philharmonic Concert.

Mr. Dannreuther's programme for January 31st includes Dvorák's Quintet in A, for Pianoforte and Strings, Op. 81; Brahms's "Salome," Op. 69, and Dr. Parry's Trio in E minor for Pianoforte and Strings.

We are asked to announce what is termed an "Ice Carnival," which will be held in the Royal Albert Hall and Conservatory, on March 14-16, in aid of the West End Hospital for Paralysis. The novel feature will be the representation, in highly realistic manner, of winter scenes in various countries. The *fête* will be under the patronage of the Princess of Wales.

A concert is shortly to be given in aid of the fund for the starving and homeless dogs of London. The Marchioness of Tweeddale has kindly offered her reception-rooms, and a number of artists have promised their assistance.

Otto Hegner's first recital will take place at St. James's Hall on Monday next.

The first of three Pianoforte Recitals, by Miss Dora Bright, will take place at Prince's Hall on Wednesday next.

Mdlle. Jeanne Douste announces a recital at Prince's Hall on February 14.

At the next Monday Popular Concert, a new Sonata for 'Cello and Piano by Piatti will be produced.

A selection of Sir A. Sullivan's songs &c., is announced for next Wednesday's Ballad Concert.

The recital of "Tristan und Isolde" will be given at the Portman Rooms on January 28, 31, and February 4, at three each day.

The Ipswich Choral Society announces a performance of Dr. Bridge's "Callirhoe" on Tuesday next. Mr. Lindley Nunn, Mus. Bac. will conduct.

THE MAAS MEMORIAL.

A memorial tablet to the late Joseph Maas was unveiled on Wednesday of last week in Rochester Cathedral. The tablet consists of a medallion portrait of the great singer, which is in white marble on a red ground, this being again superimposed on a grey one. The inscription is as follows:—"In affectionate remembrance of Joseph Maas, who died on January 16, 1886, in the 39th year of his age. In the choir of this cathedral he first learned that power of song which made him, though young in years, rich in reputation and honoured as a great singer and musician, and who, loving and beloved on earth, now rests in hope of the time when the redeemed of the Lord shall come with singing unto Zion. This tablet was erected by his loving wife." There was no formal ceremony, but at the afternoon service Wesley's anthem "The Wilderness," the solo in which was the last sung by Joseph Maas as a chorister of Rochester, was performed. The medallion was erected by Mr. Currie of Oxford Street.

Foreign Notes.

M. Camille Benoit has just completed the music for M. Anatole France's "Noces Corinthiennes," which will shortly be produced at the Odéon.

Madlle. Marie Soldat, the young violinist, has recently achieved an unequivocal success at Liege, where she played Brahms's Concerto in D, and Bach's Prelude and Gavotte in C.

The Belgian papers wax enthusiastic in the praise of Madlle. Sigrid Arnoldson, who has been singing "Mignon" at Amsterdam. "Adorably pretty," "gifted with a voice of exceeding freshness," "the incarnation of Goethe's 'Mignon,'"—such are some of the criticisms passed upon her. We appealed to Mr. Harris last season to give English opera-goers an opportunity of seeing a performance which has everywhere on the continent excited admiration. Is it hopeless to make a second appeal for the approaching season?

A further addition to the list of aristocratic composers will shortly be made, for an opera in five acts, entitled, "Diane de Solange," will soon be produced at Ratisbon, the composer of which is the reigning Duke Ernest II. of Saxe-Coburg-Gotha. The libretto has been written by M. Otto Prechtler.

The combination of artists now carrying on the Fanagew Theatre at St. Petersburg seems, up to the present, to have been attended by unexpectedly good fortune. Bizet's "Pêcheurs de Perles" was produced last week with unprecedented success, Masini being especially applauded.

Three new operas are announced for production in Italy during the carnival season, these being: "Edgar," by Puccini, at the Scala; "Lionello," by Spiro Samara, at the Costanzi; and "Il Conte di Geraci," by Carlo Grafeo, at the Sainte-Cécile Theatre of Palermo. As it appears from the statistics that no less than *thirty-nine* new operas were produced in Italy during 1888, of which most are already forgotten, we can only hope for better fortune to the three in question.

A telegraphic despatch from Munich announces the death of the distinguished singer, Mdlle. Ilma di Murska, it is said, in circumstances of deep distress. But the particulars are very vague, and we trust that there has been some exaggeration. Mdlle. Ilma di Murska, who was of Hungarian parentage, after many brilliant appearances in various cities of Germany, came to England in 1865, and made her first appearance at Her Majesty's Theatre on May 11, as Lucia in Donizetti's opera. Her reputation grew steadily for two years, for she had a voice of phenomenal register, such as was then very uncommon, and her acting had a certain originality and piquancy; but, unluckily for her, just at the time when she might have been expected to grasp the crown of the popular *prima donna*, it was snatched from her by a young rival of superior gifts and superior fascination—Mdlle. Christine Nilsson, whose appearance in 1867 instantly reduced Mdlle. Ilma di Murska to a secondary position, from which she was scarcely ever after able to emerge. In parts requiring exceptional altitude of voice, or fluency of execution, she retained great popularity for many years, but she was hardly a popular star—except in the manager's advertisements. One event in her career, however, gives her an exceptional importance; she was the first representative of any of Wagner's

heroines in this country, having appeared as Senta in the "Flying Dutchman," on July 23, 1870, at Drury Lane, in the season managed by Mr. George Wood. This was the first stage performance of any of Wagner's operas in this country, and there must be many persons (including the present writer) who look back to that night as one which opened to them visions of hitherto unconceived musical beauty. Mdle. di Murska's performance was in many ways very fine, but it was only once repeated, and made little impression on the public. Among her other best parts were Dinorah, Astriffiamente, The Queen in the "Huguenots," and Isabella in "Robert."

In the "Allgemeine Musik Zeitung" for the 18th inst., we find a notice of the concert given by Dr. Stanford at Berlin from the pen of the distinguished critic, Otto Elsmann, from which we take the following passages:—"Dr. Stanford, like all the modern English composers, has placed himself entirely at the stand-point of German art. He has most successfully made his own, everything that he could learn in the German school, for his skill in the formal development of his works, and his artistic instrumentation are fully on a level with what is demanded and produced by the best composers of our country. Mr. Stanford has also been most happy in the invention of expressive themes, particularly in the Symphony, which, of all the works performed, made the most favourable impression. The composer has not, however, attained a real warmth and originality of sentiment; at least these feelings are not communicated to the listeners; the heart has had less to do with the production of this symphony, than intelligence and a cultivated artistic taste. . . . The violin-suite tends a little towards the archaic, but does not keep strictly to this style,—at least in the last movement—yet the work contains a number of really beautiful thoughts. . . . The Festival-Overture does not exactly fulfil the promise of its programme, to represent the combat between the English and Spanish fleets, and it loses in interest through its length. The fancy of the listener fails to follow that of the composer—and owing to a certain meagreness of ideas and uniformity of rhythm, a purely musical emotion is not aroused. But in all the works, the orchestral tone is very distinguished; and on the whole, the critic may unhesitatingly approve the success, which was won by the composer. Mr. Stanford conducted with firmness and certainty, and the orchestra followed him with entire devotion."

The Prince Regent of Bavaria has sent an autograph letter to Frau Cosima Wagner, accepting the "Protectorate" of the Bayreuth Festspiele, and declaring himself the champion and protector of the

cause, "so that the design of your husband, in the place of his latest activity, may find still richer encouragement in our dear Bayreuth."

Herr Plank, the admirable Klingsor and Kurwenal of the late Bayreuth performances, is said to be so seriously ill that fears are entertained of his recovery. So worthy and "weighty" an artist will leave a gap which it would be difficult to fill. "Gut Bess' rung dem Meister."

A SHEPHERD FOR FORTY YEARS.

(From *The Chelmsford News*.)

While on the subject we may mention the case of Mrs. Mary Ann Halls, of Wardley, Uppingham, whose husband has been a resident of Rutland County for over forty years. His calling is that of a shepherd, and it is safe to say that no one is better known in all the country about Wardley than John Halls. In reciting the particulars of the case, we can do no better than use Mr. Halls' own statement made to our reporter. He says:—"For over eighteen years my wife was an intense sufferer from rheumatism. Much of the time her hands, elbows, knees and feet were swollen to two or three times their natural size, so that she was unable to walk or dress herself. She was in fact absolutely helpless. Her joints became so stiff at times, that she could not move them. During these periods she suffered the most intense agony, and in all these long years she was never entirely free from pain, either day or night. Different remedies were recommended to her, all of which she used, but got no relief. Our family doctor said that her case was incurable. We had given up all hope. She had suffered so long that she had become thoroughly disheartened. Just before last Christmas we read in a newspaper an article copied from the *London Magazine of Chemistry and Medicine*, which gave particulars of the wonderful cure, by St. Jacobs Oil, of Edward Evans, whose case was similar to my wife's. We concluded to try this remedy. The Oil was first applied to her hands, which had for many years been so fearfully deformed as to be almost without shape. Before she had used the contents of one bottle, to our amazement and joy, the swelling disappeared, and her crippled hands assumed their natural shape. "She then applied the remedy to the joints of her limbs and feet, and marvellous as it may seem, the swelling and pain, which had withstood all treatment, began to disappear, and before the contents of this one bottle had been used, the swelling, stiffness and pain with which she had been afflicted for nearly twenty years, vanished as if by magic. She recovered the full use of her limbs, hands and feet. She can walk as well as ever she could in her life, attends to her household duties, and sleeps soundly at night, while for years she had not known what it was to have a good night's rest. She is free from pain and completely cured, and all this was brought about by a single bottle of St. Jacobs Oil. I tell you frankly that I believe this remedy has no equal in the world. It has brought comfort and happiness to my home, and I advise everybody suffering from pain to try it. The 2s. 6d. I spent for a bottle was the best investment I ever made in my life." Mrs. Halls personally confirmed everything that her husband had said, and could scarcely say enough in praise of this remarkable agency which had rescued her from her sufferings.



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